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# DEVOTED TO MUSIC AND ART.

Vol. VII.

AUGUST, 1884.

No. 8.

## THE DEAF BEETHOVEN.

He sits like Monnon, turned to stone,  
Yet breathing notes of glory—  
Stone as old Vulcan's hammer once,  
Sweet as the swan's last story!

He can not feel the mighty thrill  
That sways us at his gift—  
The thunder-croak of his will  
The world to rapture lifting.

He can not taste the glowing cup  
His hand for us is pouring—  
He can not wish those wings rise up  
On which he sends us soaring.

Strange poverty, to crown life ill  
And leave the quick tarbooshed!  
To rouse us at a deaf man's will  
And to his silence wedded?

Yet it is thus, and ever thus—  
The glory is given!  
Those monarchs taste a deathless joy  
That agonized while living.

Gigantic architect of sound,  
Sublime though stricken mortal!  
Heav'n's doors are open to thee  
And open to thee its portal.

—JULIA R. ANASTON in *Vindicator*.

## MATERNA vs. NILSSON.

HIS is the delightful period of the year, says *Frederic's Weekly*, when the foreign birds of passage, lyric and dramatic, who, although they love America so much, bolt for Europe as soon as the salary season closes. The ubiquitous reporter is always at hand to see them off, and record their "impressions" of this, that and the other thing. One of them, a Belgian actress, named Rhea, had the effrontery to declare that it was necessary for her to leave this country to take "bath of civilization." It is, however, the opinion of two lyric artists concerning the musical taste of the American people that just now challenges attention.

Just before leaving the land of dollars for the land of art, Nilsson and Materna expressed themselves concerning the relative popularity of the schools of music which they respectively represent, and in each case, the wish was father to the thought. And this is the way it looks through the Materna spectacles:

"The people of America, I am sure, understand German music and like it. I have watched the faces of the audiences at our concerts, and I am convinced that I read aright when I read interest, pleasure and knowledge depicted on them. Of course it will take money, but money is always forthcoming for Italian opera, why not for German? With an Italian opera company you have a great prima donna, and perhaps a great tenor, an individual company, poor scenery and cheap costumes. In German opera all are artists alike, the scenery is wonderful in its beauty and mechanical effects and the costumes are carefully and artistically designed. The people of America are waiting for high-class German opera, and its strongest support, too, will come from Americans and not from Germans."

Materna may believe what she says, but it is doubtful if her faith is sufficiently strong to induce her to take any risk in a venture to put it to a practical test, in order to find out just how much the American people are aching for high-class German opera. No doubt she will place her services at the disposal for that purpose, if a good round salary is guaranteed; but whoever provides the money will have nothing to show for it at the end of the

season but the experience of all who have ever tempted fate in the same direction. Nilsson, instead of reading the faces of the audiences, took the more practical view of looking at the receipts, and her impressions are as follows:

"The evidence my experience afforded is that the Italian and French schools of music, with which I am proud to be identified, have not lost a particle of their hold upon the public taste. The talk of Wagner's displacing Rossini, Meyerbeer and Gounod sounds very well, but it means nothing. During the recent tour undertaken by Mr. Thomas, the receipts at the door and the applause and recalls showed, in every city we visited, that the audiences' preference was for French and Italian music, and for such excerpts from Wagner's *repertoire* as were akin to the older compositions in point of melody and clearness. As a representative of Italian and French music, I say again that am doubly delighted at the testimony of Mr. Thomas' concerts. The money and enthusiasm both came on my nights. Of course this does not lessen my admiration for what is intelligible in Wagner's writings and for his wonderful instrumentation."

Nilsson does not overlook the fact that too much high-class German opera of the Wagner school caused a loss of over \$5,000 to the Chicago and \$30,000 to the Cincinnati Festival, while in Milwaukee, a city 75 per cent. Germans, the receipts barely exceeded the expense.

## MUSIC IN THE FAMILY.

MUSIC, we have said, has a wondrous power of *impression*—power over thought and act, for it moves the inmost depths of our emotional nature—power over the learned and unlearned, for it touches the life of the soul far beneath all analytic processes of thought—power over high and low, for it is the one thing which can be made to thrill in every heart.

From this, it can be easily seen what effect it should exert in the family. The family is the home of our deepest earthly affections.

It is here that our whole emotional nature begins its development. Here we find the very fountain whence flow the purest, and strongest, and most lasting fountains of our life. We are in the family by the necessary relations of our being. Far back of any voluntary acts of our own conscious existence, we are in the family, where the relation is divinely ordained, and demands, therefore, our most serious regard. Home, where we first live, must have our being—where the soul of each one of us opens up into conscious activity, where the whole being begins to bloom as doth the flower in its inclosing bud—home is the place and only of obedient act of will—not only of intellectual nurture and discipline, but also the place which the beauty of art should adorn—where the "fair humanities" should reign, where all ennobling sentiments should be cherished, where the soul is possible way the attention of the household may be drawn from the grossly sensual to the super-sensual and ideal. When we then consider the nature as giving form to and thus suggesting sentiments—which are, perhaps, more powerful factors of our life than thought—through the medium of sounds which equally delight childhood and age—music, therefore, we repeat should bind the freest to the love, and in the throbbing hearts of the children awaken hallowed thoughts and resolutions, and form a body of lasting associations, encompassing the affections of the soul.

"Trevellick all the claims that tie  
The hidden soul of harmony."

It is not out of place here to relate an incident which occurred in the early history of Cumberland Valley, in this State, for it is a powerful illustration of what has just been said.

By the sudden attack of a band of Indians, one of the frontier settlements of the Valley was overpowered, and a number of very young children carried away captives. After many years, moving, perhaps by the loveliness of the child herself, the Indians brought back a captive girl, who, from her long sojourn with them, had lost all memory of her parents and home. The news rapidly spread that a captive had been returned. Two mothers hurried to the place, hoping that the returned one might be their long-lost child. Neither was able to identify her, and both claimed her.

All possible means were used to bring the child to some recollection of her former life, but in vain. The wild forest life among the Indians had obliterated all memory of civilized childhood. Every association of home life seemed to have perished. At last, one of the women (the real mother), remembering how accidentally she had taught her young girl to sing a certain hymn, which had been precious among the memories of her own childhood, seated herself by the child, as was her wont in the years gone by, and began to sing the old familiar hymn. At first the child, now almost grown into womanhood, listened intently to the voice. As the singing went on, the child began to tremble. Visions of home seemed to be flitting before her. Old memories were coming back again. The bonds which a barbarous captivity had thrown around her soul were breaking. Soon with gasping tears, the captive cried out, "Oh, my mother, my mother!"

Music, which had surrounded her cradle and her infant life—which had entered and thrilled the very depths of her young soul—which had slumbered on the untouch chords of her heart through her long years of exile, now awakened and asserting its presence and power—music, laden with all the perfume of a mother's love and the dewy freshness of happy childhood life, roused the whole soul into harmony with its past existence, and re-bound mother and child in a fellowship of sentiment and emotion far beyond that of thought, and as lasting as life itself.—*Pennsylvania School Journal*.

## ELECTIONEERING MUSIC.

A LEGISLATIVE aspirant, who lives in an "excessively moral" district of Arkansas, having year after year been beaten by an opponent who could claw thrilling sounds from a banjo, came to the city several days ago to confer with leading politicians in regard to the best methods of contest.

While passing a music store he heard the sweet tinkling of a music box. Entering the store, and gazing for a moment at the instrument, he asked:

"Cap'n, what do you call that thing?"

The dealer explained, but the candidate, not satisfied, said:

"It bangs a lot over anything I ever seed. Well, by jings, rattles along as unconcerned as a cart. Hi, yah," as the notes of a familiar tune cluck a chicken. Talkin' like a nigger, too. Now, I don't understand this thing. How does it know how to play them things? It's like a nigger striking him, and then he says, 'I want to take it home an' use it for a lictioner's doll. Bet a hundred dollars it's a nigger, and he'll be in the county. Won't lend it? Well, hold her till I come back. Hanged if I don't sell my hoss, buy the contraband and walk home.'—*Arkansas Traveler*.

# Kunkel's Musical Review.

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212 OLIVE STREET, ST. LOUIS.

I. D. FOULON, A.M., L.L.B.,

EDITOR.

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## "DIED A-BORNI'N."

(After "Tusker Poindie").

"Little Alexander's dead,  
Jum in the coffin,  
We don't have good a chance  
For a funeral to be  
Rush his body right around  
To the cemetery,  
Dum! him the sepulchre  
With his uncle Jerry."

WE have entirely forgotten, if indeed we ever knew, who was the author of the classic gem of obituary poetry we have just quoted, but if the bard's prophetic soul had intended to write a poem upon the recent birth of the "American College of Musicians," he could not have penned one that would have been more appropriate in dignity of diction, majesty of rhythm, and accuracy of language, or that contained more good advice.

The majority of our readers will remember that a little over a year ago, Mr. E. M. Bowman, of St. Louis, then president of the so-called "Music Teachers' National Association," proposed to immortalize himself and the association in question by the creation of a National College of Musicians which should issue certificates of capacity to teachers of music, by which means, it was claimed that incompetency would be rooted out, the music-teaching profession elevated and its labors made more remunerative. The little coterie who run, or rather are, the "Music Teachers' National Association," indorsed Mr. Bowman's views, and it was understood that at its next meeting the association would formalize the plan of Mr. Bowman by creating a "National College of Musicians." The musical press of the country, almost without exception, indorsed, more or less fully, the plan proposed.

We stood this as long as we could, but at last, in an article of some length, we stated the reasons why, while sympathizing with Mr. Bowman's expressed purpose of elevating the educational standard of the music teaching profession, etc., we believed that the proposed College of Musicians was a visionary scheme which would do more harm than good, if organized. The article in question caused no little comment, some thinking with us that it was a complete demonstration of the uselessness, and worse, of the proposed college, others taking quite a different view and questioning our motives, instead of answering our arguments. Mr. Bowman and his associates certainly proved by it, for they dropped from their plan some of the objectionable features to which we had called attention, and the opposition we had stirred nerved them to greater efforts. They solicited personally and by letter from as many prominent musicians as they could reach, some expression of good-will, and from not a few they received indorsements of their expressed purposes—which was to be expected since their expressed motives were good. These commu-

nications, or such portions of them as served the purposes of Mr. Bowman and friends, were sent to the musical press, which was generally fooled into publishing them. They were also issued as circulars and sent broadcast from Maine to California. Later, the secretary sent word to the musical papers that, "from the number of letters received," he felt sure that "not fewer than one thousand music teachers" would be in attendance at the Cleveland meeting, all anxious, probably, to take back with them some sort of "sheepskin." Later still, most of these were called in different cities, and in two or three cases attended, at which reduced rates were asked from the railroads, which, being given in order to understand that they would carry large delegations granted in several cases the favors sought. In a word, all the little tricks by which a political boss and some who so skillfully worked by Mr. Bowman and those under his direction, that we have come to the conclusion that a successful politician was spoiled when he became a possible organizer.

At last the great day arrived. There were no extra delegates to pull into Cleveland the delegates and their friends; strange to say, there was no overcrowding of hotels and boarding-houses; even the Teutonic barkeeper looked disconsolate, as the large patronage from musical and bibulous *Landsleute* failed to materialize. But lo, the hour that is big with the fate of music in the western world has struck; the hosts are assembling; the president's gavel raps to order and his august gaze rests upon a sea of faces—thirty-five faces by actual count. An additional multitude of seven came in later (their weight had delayed the train, and this was the cause), and this immense gathering of forty-two persons, eight or ten of whom had come there to give recitals, exhibit pupils, etc., is all that Cleveland saw of the "at least one thousand teachers" and their numerous friends, whom the local secretary had in his mind seen in the distance.

It would seem to ordinary mortals that this biggery attendance, after all the advertising, puffery and misrepresentations resorted to, would have satisfied the forty-two members of the association present, that their College of Musicians was not a drawing card; that the teachers of music and the public at large cared nothing whatever for its proposed certificates and degrees, but as a matter of fact the forty-two had very little to say. Mr. Bowman and Mr. Sherwood had a "cut and dried" programme which their faithful henchmen put through. It had been predetermined by them that on this occasion a child should be born that should be the Messiah of Music on the Western Continent and that it should bear the high-sounding and euphonious name of the "American College of Musicians," and when it had to be, its birth was premature, and although the authors of its brief being seem not to have yet discovered the fact, it "died a-bornin'." The application of galvanism to its little spine might yet make it give two or three aimless kicks, but that will be the only sign of life it will ever give.

"The hunchy college how it dead  
Jum in the coffin,  
We don't have so good a chance  
For a funeral to be  
Rush its body right around  
To the cemetery,  
Dum! it the sepulchre  
With its uncle Jerry."

Had it lived, however, it would have been one of the greatest curiosities of the age, and, as out of tenderness to the feelings of its parents, it is not likely that the little monster will be preserved in alcohol, let us take a brief look at it before advancing decomposition shall compel those who even now hug it to their affectionate breasts, to follow the advice of the poet we have already quoted and

"Rush its body right around  
To the cemetery,  
Dum! it the sepulchre  
With its uncle Jerry."

Least we should be charged with coloring the facts, we will, for the present, drop all metaphor and make use of the plainest and most straightforward language possible.

The "American College of Musicians" was "organized" by the selection of eighteen examiners, three each in the following branches: piano, organ, voice, theory, rudimentary singing, orchestral strings, Why other branches, wood-wind, brass, etc., are not represented, "is one of the things that no fellow can find out." Among the examiners we note the names of more than one musician of deserved eminence, (several of these were not present and it is doubtful whether they will accept of questionable honor) but also some who are quite unknown to any fame, or known only to such fame as can be obtained by persistent self-advertising. The college as "organized" has no charter and no local habitation. Its faculty or examiners are scattered over a vast extent of territory. Take for instance the committee of examiners on theory: one resides in St. Louis, another in Philadelphia, the third in Chicago. Now it is clear that the applicant for a certificate of proficiency in this particular branch will have to visit all three of these cities to pass his examination, (unless indeed each examiner is empowered to give a certificate independently of his associates, and if so, wherein will his certificate as examiner be worth more than his certificate as a private individual?) or perhaps the "college," like other good institutions, is to be put on wheels and hold its sessions on wheels and now there, and now there the candidates will have to follow its erratic wanderings. Either of these alternatives offers a cheerful prospect to those who are invited to walk up and be examined. But there are other inviting features. Take for instance the examiners for voice teachers. On this committee there figure side by side Mike Cappiani, who at this very meeting denounced in the broadest terms as unmitigated rascals, who obtain money under false pretenses, all those voice teachers who pretend to teach singing by teaching the anatomy and physiology of the vocal organs, and the venerable Dr. W. H. White, one of the foremost champions of that system of teaching and the author of a little work on "Vocal Physiology," noticed in our last issue. How well these two examiners would be likely to agree as to the ability to teach, possessed by others, when they differ so radically among themselves! A similar state of affairs exists in other committees.

For president of this inchoate and perambulating institution, the immortal forty-two, or rather a certain portion of them, selected Mr. E. M. Bowman, who was also made chairman of the examiners on theory. Personally, Mr. Bowman is what would be called a good fellow, and a talkative one, and of himself and his methods in the particular company in which he happens to find himself, without overstepping the bounds of decorum. He has come to be recognized as one of the leading organizers in a city that has no organizers, as he has published in book form, under the title of "Bowman's Weitzmann's Harmony," his notes of lectures taken when he was a student under Weitzmann, after the latter had revised them. What else has Mr. Bowman done in music or for music? Where are the important works, musical or literary, he has produced? Where are the unimpaired or even respectfully profited pupils he has formed? Beyond drilling a Sunday-school chorus, what has he done, even in St. Louis, for the cause of musical advancement? Since we have mentioned St. Louis, let us picture to ourselves such men as Tolbert, Goldman, and G. Anton, Carl Froelich, Charles Kunkel, Louis Mayer, and G. Roby, the Epstein brothers, Franz Baumeister, E. R. Kroege and a dozen others we might mention, rushing anxiously to Mr. Bowman to obtain his endorsement of their knowledge of theory. There are scenes to which full justice can only be done in opera bouffe, and this one of them. We mention it, however, not in hostility to Mr. Bowman, who is a very good man in his place. When, however, his put at the head of an American College of Musicians, the col-



lege stultities itself, or rather would stultify itself if it amounted to anything, which it does not.

If the personal constituents of the so-called college are heterogeneous, and some of them objectionable, its plan of giving degrees is so absurd that it settles forever the question of its possible existence. We give the report of the committee as amended and adopted by a section of the immortal forty-two.

"There shall be three degrees, lower, intermediate and upper—and three grades for examination for teachers of music.

"A first grade of examination, comprehending a mastery of the sciences and art of music. Candidates successfully passing this examination will be entitled to a diploma and the degree of Master of Musical Art.

"A second and intermediate grade of examination intended for those who have acquired the skill to instruct pupils somewhat advanced ability. Candidates successfully passing this grade will be entitled to a diploma and the degree, Fellow of the American College of Musicians.

"A third degree of examination for those prepared to teach beginners in the study of music. Candidates successfully passing this grade of examination will be entitled to a diploma and membership in the American College of Musicians."

Passing by the very serious objection that the existence of three degrees would inextricably confuse the public who are to be informed by them of the capacity of the teacher, we make bold to say that there are not over three or four of the examiners who could themselves pass the requisite examination for the highest degree. This, Mr. Bowman seems to understand, for he has since written to the *Indicator* that he thinks this degree should be conferred "upon eminent professors as a mark of honor and recognition of merit, and not to show that an examination to which their personal dignity would naturally object." Object? of course, the examiners first of all would object to standing a catechetical examination upon "the arts and sciences of music," from which they would come forth plucked. We respectfully suggest that the eighteen examiners proceed, without further delay, to confer upon each other, without examination, the highest degree in their gift—about the only degrees they will ever be called upon to confer. The second degree will probably not be made honorary, and it will be easier to obtain the first than the second. We would proud a teacher will be to show a certificate which will state that he is competent to teach pupils of "somewhat advanced ability." The gem of all, however, is the third grade. We forgot to state that before one can apply for any of these degrees, he must be a member of the Music Teachers' National Association. Any teacher of music can become a member of this association without examination, upon payment of a small stipend. It was these unexamined people that selected the examiners who now assume that those by whom they were chosen do not know enough to teach beginners! The gentlemen are complimentary to only to their constituents, but to themselves! It is possible that they did not see that their action was an insult to the members of the Music Teachers' National Association, or an acknowledgment of the worthlessness of the judgment of the power that put them forward as leaders, or both?

These difficulties, however, will never be put to the test; the "American College of Musicians" is a name and will soon serve merely as an illustration of the vagaries of musicians. Already some of its former supporters, including several musical journals, seeing the humbug of the thing, have turned their backs upon it, and will have none of it now or hereafter. No one will apply for degrees. Mr. Bowman will not have an opportunity of having "Bowman's Weltzmann's Harmony" adopted as a text-

book for conditioned applicants in theory, and he and his associates will look in vain for the pupils who will pay them high prices for lessons that will prove them to be worth examining.

The so-called college may, as we have said, give a few spasmodic kicks, but eventually its little epiphany will read:

"Died a-borning, July 4th, 1884."

#### IMMODEST MODESTY.



R. DUDLEY BUCK having heard that Yale College had conferred upon him the degree of Doctor of Music, wrote to the President Porter the following letter:

"BROOKLYN, June 24, 1884.

Noah Porter, LL. D., President Yale Col.

My Dear Sir:—Rumor, in the shape of various letters received, reports that Yale College has just conferred the musical doctorate upon the undersigned. Assuming this to be a fact (in absence of official notification as yet), I take the liberty of addressing a few personal words to you. No one could appreciate better than myself the high honor of such a commendation, coming from such an institution as old "Yale," but I must say that I have a distaste amounting to repugnance to the name of all titles of this kind in my profession. In the literary sphere it is quite different. Time alone can test what may be of value in my work, and a degree actually hampers rather than aids me. Twice I have previously declined, when I knew in advance that friends were moving to this end, and I should most certainly have taken active steps to prevent it in the present case, had the result not come upon me as an utter surprise. I feel deeply that this is an ungracious letter to write, but what I may call my conscientious scruples, lie still deeper. Will you not then assist me in having the rumor dropped? I shall never forget the honor intended, but feel that I must be unhampered by titles, even when coming from such a distinguished source.

Very truly yours, DUDLEY BUCK."

Some of our musical exchanges praise Mr. Buck's modesty. Taking everything into consideration, however, it seems to us that Mr. Buck's action was boorish, unmanly, and immodest to a disgraceful extent. The dictates of true modesty would have led Mr. Buck, if he disliked the title of Doctor of Music, to politely thank the college for the honor conferred and then to drop the subject. But he said, where no one ever need have seen it or heard of it. Still Mr. Buck certainly had a right to refuse the title offered or conferred—that was a matter purely between himself and Yale College. But Mr. Buck, who is so modest as not to accept a title from even Yale, has no sooner written to decline the title (in advance of any official notification of its conferment) than he becomes very anxious to get all the credit of his modesty; sends to the *Cleveland Leader* for publication, one copy of this private letter, another to the President of the Music Teachers' National Association, asking him to read it to the association, and still other copies to divers musical journals, with a request that they publish it, and is evidently very anxious to have it known that he had snubbed "old Yale." In doing this, Mr. Buck has simply shown that it is quite possible to be an able musician without being a gentleman, either in feeling or manner, and to be devoured by an inordinate self-esteem, while pretending to be extremely modest. We cannot imagine a more hypocritical, pharisaical and generally disreputable conduct than this individual's. Can a composer in this matter, "Old Yale" can stand the snub and laugh at the littleness of the great man (?) it had intended to honor, but the musicians and the musical press cannot, it seems to us afford to praise an exhibition of ill-mannered boorishness, as one of praiseworthy modesty.

#### THE LIMIT OF AUDIBLE SOUNDS.



HAT IS the limit of audible sounds? Does our ear perceive, as a note, any number of vibrations whatever, or is there a prescribed limit to the number of vibrations it perceives? That there is a lower limit may easily be demonstrated by means of the siren. When the siren is set in motion, and at first turns very slowly, the single puffs of air are heard singly, but no note is perceived. A very low note, however, begins to be heard when the siren turns a little faster. By more exact experiments it is found that there must be at least sixteen vibrations in a second, in order to produce a distinct note; and this limit is only reached by using a very powerful instrument—that is to say, an instrument able to give a somewhat loud note. In other cases—as, for instance, in the case of the common siren—twenty or twenty-five vibrations must take place per second in order to produce an appreciable note.

It is more difficult to fix a high limit for sound. If the blower be successively loaded, the siren turns faster and faster, the note grows sharper and sharper, and at last becomes shrill and disagreeable. But with an ordinary siren it would not be possible to obtain a velocity above a certain limit, because the friction would prevent a very high velocity. To solve the problem, Despretz made use of smaller and smaller tuning-forks, and finally succeeded in demonstrating that there is an upper limit for sound, beyond which our ear perceives nothing.

This limit was fixed by him at very nearly 38,000 vibrations in a second, a figure that has been finally confirmed by Helmholtz, and which is not very different in different individuals. We may conclude that sonorous vibrations lie between the limits 16 and 38,000 per second.

But all the notes comprised between these extreme limits are not musical notes, properly so called. That is, they are not notes that we have taken in practical music. The notes that are too airy to be heard; those that are too high are unpleasant.

In the modern pianoforte of seven complete octaves, the highest corresponds to about 3,200, the highest A to 3480 vibrations per second. Therefore, taking into account the differences of tuning, it may be said that the range of the modern pianoforte range from 27 to 3500 vibrations per second.

In the violin the fourth open string (the lowest note) corresponds to about 195 vibrations; the highest note may be fixed at about 3500.

This number is not, however, the highest. Some pianofortes go up to the seventh C, which corresponds to about 4200; and with the piccolo 4700 and more vibrations per second are realized. But the real gain that music has realized from so great an extension is very doubtful. Notes that are too high are shrill, and lose entirely that full, sweet quality which constitutes the principal characteristic of musical notes. It may be concluded, without exaggeration, that musical notes are comprised between 27 and 3500 vibrations per second.

The question of the human voice, and of the limits between which it acts, is also interesting. In considering it, we must distinguish between the voice of men and of women. The latter is represented by about twice as many vibrations per second as that of men. Subdivisions are made for musical purposes in each of these classes of voice; and these are, for men, bass, baritone and tenor voices; for women, contralto, mezzo-soprano and soprano voices. The following table shows the limits of each of these voices, and indicates how the stage has produced up to the present time:

#### Extent and Limits of the Human Voice.

Bass	—	[B = 65]	E = 82	D = 256	[F = 348]
Baritone	—	[B = 78]	E = 97	F = 375	
Tenor	—	[B = 98]	E = 120	A = 435	[C = 544]
Contralto	—	[B = 120]	E = 148	A = 512	[C = 640]
Mezzo-soprano	—	[B = 148]	F = 174	A = 570	[C = 710]
Soprano	—	[B = 174]	E = 213	A = 710	[C = 880]

The well-developed voice of a single singer embraces about two octaves; in the case of women a little more. The extreme limits of human voice (man's and woman's) are estimated at varying from four octaves, from C=65 up to C=104, certain extreme cases not included.

A question of some practical importance has lately been raised and solved; that of establishing

\*Tamberlik's experiments of 1872 have now been extended into the voices of Cavalli, Caccini, Galvani, Patti, and Nilsson will always be celebrated. The highest note heard at that of Hotardelli, whom Mozart heard at Parma in 1770, which had three times as many vibrations as the lowest, to 2000 vibrations. Also the voice of eunuchs, and especially that of the celebrated Farinelli, with a very great range.











## OUR MUSIC.

"MARCH OF THE GOBELINS".....*Riet-King.*  
These are good goblets, or at least goblets that dance to something that sounds like a reminiscence of the Sunday school, and they dance about quite merrily indeed. The verses at the head of the piece will give some idea of what the author of the lines (a gentleman with whom we always agree, although he is sometimes mistaken), understood the piece to mean. The dashes indicate the *abbat* proper, which must have taken place, but is not depicted in the piece.

"VENI, VIDI, VICI".....*Polka.*.....*Melchior.*  
This is a brilliant polka indeed, and one that is always popular. A fairly good pianist, who plays it before an average audience, can usually feel sure of applause and a recall, in other words, can apply to himself the words of the title, and like a second Cesar say with truth: "I came, I saw, I conquered!"

"ZWEI ALBUMBLÄTTER".....*Kroeger.*  
These two album leaves are little gems. They demand, however, for their proper rendering, considerable musicianship upon the part of the performer, not so much perhaps in the way of *technique* as in that of taste and musical feeling. They will repay study.

"FRA DIAVOLO,"—Fantasia.—(Duet).....*Sidius.*  
Our younger readers would hardly forgive us if we should let a number pass without giving them one of Sidius' genial arrangements. The last always seems the best. As a teaching piece, this will be found quite up to the high standard established by the previous numbers of Sidius' series of operatic fantasias.

"THE SOLDIER'S HOME".....(Song).....*Oberthur.*  
Original in style and exquisite in melody, this is a song that is sure to please and set its way in the world, into which it is now launched for the first time. To those who are looking for a well-written and effective song for the concert platform, we can recommend this without reserve.

The prices of the pieces published in this number, are, in sheet form, the following:

"MARCH OF THE GOBELINS"..... <i>Riet-King</i> .....	60
"VENI, VIDI, VICI".....(Polka)..... <i>Melchior</i> .....	75
"ZWEI ALBUMBLÄTTER"..... <i>Kroeger</i> .....	35
"FRA DIAVOLO,"—Fantasia, (Duet)..... <i>Sidius</i> .....	60
"THE SOLDIER'S HOME".....(Song)..... <i>Oberthur</i> .....	35

Total.....\$2.65

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We will give you of these beautiful instruments to every person who will send us their subscription and ten cents to prepay postage on the Metronome, until the entire 1,000 are exhausted. Inclusive of the regular premium offered with each subscription!

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## NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

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One Little Moment More, Maid (Ballad).....	<i>Paul.</i>
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Pat your Time in One Hour.....	<i>Reed.</i>
Pat your Time in One Hour.....	<i>Reed.</i>
Pat your Time in One Hour.....	<i>Reed.</i>
Pat your Time in One Hour.....	<i>Reed.</i>
Pat your Time in One Hour.....	<i>Reed.</i>

## INSTRUMENTAL.

Shepherd's Bell.....	<i>Paul.</i>
Shepherd's Bell.....	<i>Paul.</i>
Shepherd's Bell.....	<i>Paul.</i>
Shepherd's Bell.....	<i>Paul.</i>
Shepherd's Bell.....	<i>Paul.</i>
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Shepherd's Bell.....	<i>Paul.</i>

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# MARCH OF THE GOBLINS.

(KOROLDEN MARSCH.)

Julia Rivé-King.

Come, goblins, come!  
'Tis now the midnight hour;  
Come, goblins, come!  
The world is in your pow'r.  
Forth from your secret homes,  
Ye goblins, elves and gnomes!  
For, in yon hollow ground,  
Till break of day,  
The mystic circle 'round,  
We'll trip away.

Haste, goblins, haste!  
For, soon the East will glow;  
Haste, goblins, haste!  
Ere long the cock will crow.  
Ye know the gnome law:  
All must at dawn withdraw,  
Lest mortal eye detect  
Your mystic haunt —  
See, see the red'ning sky!  
Cockcrow! — Avant!! I. D. F.

*Allegro. M. M. = 132. 2 4 3 2 1 3 5 4 1 2 1 2 5 4 3 1 2 4 3 1*

*p* *Glooso.*

*p* *cres - - - cen - - - do*

*cres - - - cen - - - do* *cres - - - cen -*

*do* *cres - - - cen - - - do* *ff*

*do. do. do. do. do. do.*







Handwritten musical score for "The Merry Widow" by Franz Lehár, measures 1-8. The score is in 2/4 time, key of F major, and features a piano (p) and forte (f) dynamic. The melody is in the right hand, and the bass line is in the left hand. The score includes various musical notations such as slurs, ties, and fingerings.

5 8 2  
3 2

3 5 4  
2

4 1 2  
3 2

4 1 3 2  
4 3 2

4 2  
1

*p*

*pp* *cres - cen - do.*

[illegible]



de - - - - - cres - - - - - cen - - - - - do. *p*

de - - - - - cres - - - - - cen - - - - - do. *p* *pp*

*rit.* *pp* *a tempo. pp* *ff sf*

VENI, VIDI, VICI.

(I came, I saw, I conquered.)

Grand Polka de Concert.

Revised Edition.

Claude Melnotte, Op. 118.

Tempo di Polka. ♩ — 112.

Tempo di Polka. ♩ = 112.

*ff* *Ped.* \* *Ped.* \*

dolce.  
 p  
 Ped.  
 \* Ped.  
 \*

Musical score for "Serenade" by Maurice Strakosky, Op. 10, No. 1. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. It features a piano (p) and forte (f) dynamic range. The right hand plays a melody with grace notes, and the left hand provides a harmonic accompaniment. The piece ends with a double bar line and repeat dots.

Grandioso.

The musical score is written for piano and organ. It consists of five systems, each with a piano part (treble and bass staves) and an organ part (single staff). The key signature is B-flat major (two flats). The tempo is marked "Grandioso." at the beginning.

**System 1:** The piano part begins with a forte (*f*) dynamic. The organ part features a series of chords with a "Ped." (pedal) marking and an asterisk. The system ends with a "Sua" (sua) marking.

**System 2:** The piano part continues with a forte (*f*) dynamic. The organ part features a series of chords with a "Ped." marking and an asterisk. The system ends with a "Sua" marking.

**System 3:** The piano part continues with a forte (*f*) dynamic. The organ part features a series of chords with a "Ped." marking and an asterisk. The system ends with a "Sua" marking.

**System 4:** The piano part continues with a forte (*f*) dynamic. The organ part features a series of chords with a "Ped." marking and an asterisk. The system ends with a "Sua" marking.

**System 5:** The piano part continues with a forte (*f*) dynamic. The organ part features a series of chords with a "Ped." marking and an asterisk. The system ends with a "Sua" marking.

Performance markings include "Ped." (pedal) and an asterisk (\*) at the end of each system. The organ part includes a "Sua" (sua) marking at the end of each system. The piano part includes a "dolce" (dolce) marking in the second system.

This piece is one of six that appeared in Kunkel's Musical Review for August 1884.

Brilliant.

Sua

20

op. 1

Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

Sua

20

f

Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

mf

Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

Sua

Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

I

Sua

II

Ped.

\* Ped.

*Sua* ~~~~~

2 1 2 1 1 3 2 1 3 2 4 3 2 1 *simili.*

*f*

*Sua* ~~~~~

*Brilliant.*

*f*

*Ped.*

*Sua* ~~~~~

*Ped.*

*Ped.*

*Sua* ~~~~~

*f*

*Ped.*

*Ped.*

First system of musical notation. Treble and bass staves. Treble staff has a *Sva* (Sustained) marking above it. Dynamics include *p* (piano) and *f* (forte). Pedal markings include *Ped.* and *\* Ped.*

Second system of musical notation. Treble and bass staves. Treble staff has a *Sva* (Sustained) marking above it. Dynamics include *p* (piano) and *f* (forte). Pedal markings include *Ped.* and *\* Ped.*

Third system of musical notation. Treble and bass staves. Dynamics include *f* (forte). Pedal markings include *Ped.* and *\* Ped.*

Fourth system of musical notation. Treble and bass staves. Treble staff has a *Sva* (Sustained) marking above it. Dynamics include *f* (forte) and *p* (piano). Pedal markings include *Ped.* and *\* Ped.*

Fifth system of musical notation. Treble and bass staves. Treble staff has a *Sva* (Sustained) marking above it. Dynamics include *f* (forte) and *p* (piano). Pedal markings include *Ped.* and *\* Ped.*



Musical score for "Sua" by Franz Schubert, Op. 98, No. 1. The score is in 3/4 time, key of D major, and consists of 16 measures. It features a piano (p) accompaniment with a repeating eighth-note pattern in the right hand and a bass line in the left hand. The melody is in the right hand, starting on a whole note "Sua" and continuing with eighth notes. The score includes dynamic markings (p), articulation (accents), and pedal markings (Ped.).

Leggiero.

The musical score for "The Swan" by Maurice Strakosky is presented in two systems. The first system, labeled "Introduction", is in 3/4 time and features a piano introduction with a treble and bass staff. The second system, labeled "Waltz", is in 3/4 time and features a waltz section with a treble and bass staff. The score includes various musical notations such as chords, arpeggios, and fingerings. The introduction section includes a piano (p) marking and a pedal (Ped.) marking. The waltz section includes a piano (p) marking and a pedal (Ped.) marking. The score is written for piano and includes a variety of musical symbols and notations.

*Ped. \* Ped. \* Ped. \* Ped. \**

Handwritten musical score system 1. Treble and bass staves. The treble staff features a complex, rapid passage with many beamed sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A *Ped.* (pedal) instruction is present below the bass staff. A *Sva* (sustained) marking is above the treble staff. A *crisi* (crescendo) marking is above the treble staff.

Handwritten musical score system 2. Treble and bass staves. The treble staff continues the rapid passage. The bass staff has a more active line. *Ped.* instructions are placed below the bass staff. *Sva* markings are above the treble staff.

Handwritten musical score system 3. Treble and bass staves. The treble staff continues the rapid passage. The bass staff has a more active line. *Ped.* instructions are placed below the bass staff. *Sva* markings are above the treble staff.

Handwritten musical score system 4. Treble and bass staves. The treble staff continues the rapid passage. The bass staff has a more active line. *Ped.* instructions are placed below the bass staff. *Sva* markings are above the treble staff.

Handwritten musical score system 5. Treble and bass staves. The treble staff continues the rapid passage. The bass staff has a more active line. *Ped.* instructions are placed below the bass staff. *Sva* markings are above the treble staff. The system concludes with a *Fine* marking.

# ZWEI ALBUMBLÄTTER.

## I

Ernest R. Kroeger.

*Allegretto.* ♩—138.

The musical score is written for piano and consists of five systems. Each system has a treble staff and a bass staff. The key signature has one sharp (F#). The tempo is marked 'Allegretto' with a metronome marking of 138. The score includes various musical notations such as notes, rests, and fingerings. Pedal markings ('Ped.') are placed below the bass staff in several measures. The piece concludes with a 'rit. - ard.' (ritardando - ad libitum) marking.

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*a tempo.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *rit.* **ff**

## II

*Moderato* ♩ = 108.

*a tempo.*

*rit.*

*a tempo.*

*smorz. e rit.*

*stretto.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*Giocoso.*

*Glorioso.*

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of two sharps (F# and C#). The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some handwritten annotations and a small 'mf' marking.

The musical score is for a piano introduction and a polka. It is written in 2/4 time and the key of D major. The introduction consists of two measures of piano accompaniment, followed by a polka section. The polka section is marked with a 'P' for piano and a 'f' for forte. It features a melody in the right hand and a bass line in the left hand. The melody is characterized by eighth and sixteenth notes, and the bass line consists of a simple rhythmic pattern. The score is written on a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The tempo is marked 'P' (piano) and the dynamics are 'f' (forte). The score is for a piano introduction and a polka.

The Rose Tree

*Andante*

*a tempo*

The image shows a page from a musical score for a piano piece. The title at the top is "Scherzo". The composer is "Schubert". The opus number is "Op. 20, No. 1". The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two main sections. The first section is marked "Allegretto" and includes a "stretto" marking. The second section is marked "smorz. e rit." and "Ped.". The score is written for piano (p) and includes various musical notations such as notes, rests, and dynamic markings.

## FRA DIAVOLO.

(Auber.)

Carl Sidus Op.128.

*Allegro* ♩ = 112

*f* Ped.

*mf dim.* *p* *pp* *ff*

*Risolut.*

*ff*

*ff*

# FRA DIAVOLO.

(Auber.)

Carl Sidus Op. 128.

*Allegro* 112



*Risolut.*



*Allegretto*  $\text{♩} = 88$

Secondo.

First system of musical notation. Treble and bass staves. Treble staff contains eighth-note patterns with fingerings (1, 3, 5, 2, 4, 5, 1, 2, 4, 5, 1, 2, 4, 5, 1, 2, 4, 5). Bass staff contains a simple eighth-note accompaniment with fingerings (3, 5, 4, 5).

Second system of musical notation. Treble and bass staves. Treble staff continues eighth-note patterns with fingerings (5, 3, 1, 2, 4, 5, 1, 2, 4, 5, 1, 2, 4, 5, 1, 2, 4, 5). Bass staff continues eighth-note accompaniment with fingerings (5, 3, 1, 2, 4, 5, 1, 2, 4, 5, 1, 2, 4, 5).

Third system of musical notation. Treble and bass staves. Treble staff contains eighth-note patterns with fingerings (4, 5, 3, 1, 2, 4, 5, 1, 2, 4, 5, 1, 2, 4, 5, 1, 2, 4, 5). Bass staff contains eighth-note accompaniment with fingerings (4, 5, 3, 1, 2, 4, 5, 1, 2, 4, 5, 1, 2, 4, 5). Dynamics: *ff* and *p*.

Fourth system of musical notation. Treble and bass staves. Treble staff contains eighth-note patterns with fingerings (1, 4, 2, 5, 3, 1, 2, 4, 5, 1, 2, 4, 5, 1, 2, 4, 5). Bass staff contains eighth-note accompaniment with fingerings (1, 4, 2, 5, 3, 1, 2, 4, 5, 1, 2, 4, 5). Dynamics: *ff* and *p*.

Fifth system of musical notation. Treble and bass staves. Treble staff contains eighth-note patterns with fingerings (1, 4, 2, 5, 3, 1, 2, 4, 5, 1, 2, 4, 5, 1, 2, 4, 5). Bass staff contains eighth-note accompaniment with fingerings (1, 4, 2, 5, 3, 1, 2, 4, 5, 1, 2, 4, 5). Dynamics: *ff* and *p*. The word *misterioso* is written in the bass staff.

*Allegro*  $\text{♩} = 112$

Sixth system of musical notation. Treble and bass staves. Treble staff contains eighth-note patterns with fingerings (4, 3, 2, 1, 5, 2, 1, 5, 2, 1, 5, 2, 1, 5, 2, 1, 5). Bass staff contains eighth-note accompaniment with fingerings (4, 3, 2, 1, 5, 2, 1, 5, 2, 1, 5, 2, 1, 5, 2, 1, 5). Dynamics: *pp*, *ff*, *p*, *ff*, *p*.



*Allegretto* ♩. — 88.

Primo.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The tempo is marked 'Allegretto' with a quarter note equal to 88 beats per minute. The first measure is marked with a piano (*p*) dynamic. The melody in the treble clef features a series of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 5. The bass clef part is mostly rests. The system ends with a mezzo-forte (*mf*) dynamic marking.

The second system continues the melody from the first system. It features more complex rhythmic patterns with sixteenth and thirty-second notes. The treble clef has a forte (*f*) dynamic marking. The bass clef part remains mostly rests. The system ends with a fortissimo (*ff*) dynamic marking.

The third system continues the melody. It includes a piano (*p*) dynamic marking in the middle. The treble clef has a fortissimo (*ff*) dynamic marking at the end. The bass clef part has some activity with eighth notes. The system ends with a fortissimo (*ff*) dynamic marking.

The fourth system continues the melody. It features a piano (*p*) dynamic marking in the middle. The treble clef has a fortissimo (*ff*) dynamic marking at the end. The bass clef part has some activity with eighth notes. The system ends with a fortissimo (*ff*) dynamic marking.

*Allegro* ♩. — 112.

The fifth system marks the beginning of a new section, 'Allegro', with a quarter note equal to 112 beats per minute. The key signature changes to two flats (B-flat and E-flat). The first measure is marked with a piano (*p*) dynamic. The melody in the treble clef features a series of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 5. The bass clef part is mostly rests. The system ends with a fortissimo (*ff*) dynamic marking.

The sixth system continues the melody from the fifth system. It features more complex rhythmic patterns with sixteenth and thirty-second notes. The treble clef has a fortissimo (*ff*) dynamic marking. The bass clef part remains mostly rests. The system ends with a fortissimo (*ff*) dynamic marking.

## Secondo.



Allegro - 144.



8. *Primo.*

*ff* *p* *rit.*

*Allegro* ♩ — 144.

*mf* *f*

*p* *f*

1. 2. *f* *mf*

*cres.* *f* *f*

*ff* *ff* *ff* *f* *f*

# The Soldier's Home.

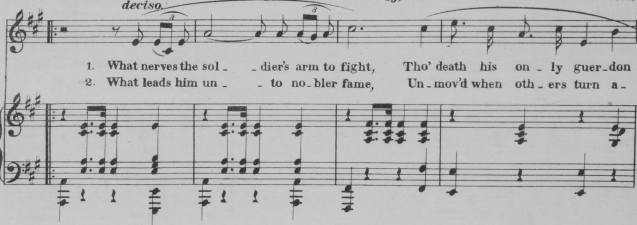
DES KRIEGER'S. HEIMATH.

Charles Oberthür.

Allegro marziale ♩ = 120.

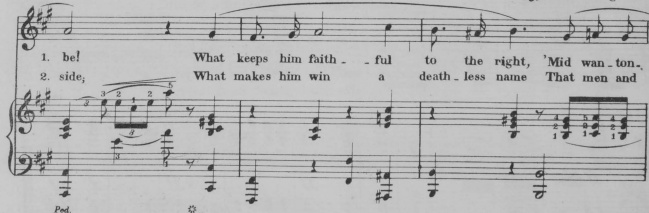


2. Was führt ihn zu dem schönsten Ruhm, Wo mancher And're zag-haft  
1. Was stiehlt des Kriegers Arm zum Kampf, Wo Tod mit allen Schrecken  
deciso.



1. What nerves the sol-dier's arm to fight, Tho' death his on-ly guer-don  
2. What leads him un-to no-ble fame, Un-mov'd when oth-ers turn a-

2. weicht, Was sich-ert ihm ein Hel-den-thum, Dem reich an  
1. naht! Was hält ihn treu im Pul-ver-dampf, Der Feigheit



1. bel What keeps him faith-ful to the right, 'Mid wan-ton-  
2. side, What makes him win a death-less name That men and

2. Ehr' nichts And'-res gleicht!  
1. fern und dem Ver-rath!

O Hei-math du bist's, dein  
Er denkt an das Heim, dem

1. ness and treach-er-y! Dear home of his youth, how  
2. he-roe's own with pride! Oh! home of his man-hood!

*Pod.* \*

2. ist die Macht, Die ihn ge-spornt zur Kühnen That.  
1. er jetzt fern, Es hält ihn auf dem Weg der Pflicht,

Für Weib und Kind hat  
Es strahlt vor ihm ein

1. great thy pow'r To hold him still in vir-tue's ways! What gives him strength in  
2. 'tis thy pow'r Has moved to deeds be-yond com-pare. For wife, for child, in

*Pod.* \*

2. er's vollbracht! Glor-reich der Tod, der ihm ge-naht!  
1. Gold-ner Stern, Der Ju-gend Glück ver-gisst er nicht.

Für  
Es

1. dan-ger's hour Is the mem'-ry of his child-hood's days! What  
2. death's dark hour, He glo-ri-fies the name they bear. For

*Pod.* \*

## 2nd Verse.

2. Weib und Kind hat er's vollbracht! Glor.-reich der Tod, der ihm ge-  
 1. strahlt vor ihm ein gold-ner Stern, Der Ju-gend Glück ver-gisst er

*rit.* *a tempo.*

1. gives him strength in dan-ger's hour Is the mem'ry of his child - hood's  
 2. wife, for child, in death's dark hour, He glo - ri - fies the name they

1. nicht. 1.

1. days!

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

2. naht! 2.

2. bear.

*Ped.* \* *Ped.* \* *Ped.* \*

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Grand Total for Vol. 6.....\$42.55

## CORRESPONDENCE.

ZANESVILLE, OHIO.

ZANESVILLE, July 25, 1884.  
 "EDITOR KUNKEL'S MUSICAL REVIEW.—Since we are to have a Musical Festival in Zanesville the last of next month, and KUNKEL'S MUSICAL REVIEW is being so extensively introduced among our people, it is thought by the writer that a brief sketch of musical affairs at this old-time capital might be of interest at the present time.

From the great interest shown of late by so large a number of our prominent citizens, it would seem that they are now entering on a new phase of existence. Mr. Hamilton, your generous and energetic agent, informs us that the list of subscribers to KUNKEL'S MUSICAL REVIEW has been increased to over one hundred in this city. All hail to the Review!

If all those subscribers are made as happy and enthusiastic over the music and reciting matter contained in the copies of previous date, we may look forward to no distant day when the influence of KUNKEL'S MUSICAL REVIEW will help to make Zanesville the great musical center of Eastern Ohio. However slow heretofore the development of musical culture may have been in this city, it is now quite perceptible that "a great change has come over the spirit of the Zanesvillians" is not an expected, however, that Zanesville will ever become as noted as some of the cities in Wisconsin that have been so enriched by Mrs. Hobart, of Madison, as "astonishing the world by their lightning-like rapidity in the development of musical art."

The development of musical culture in this city has not as yet attained to that "electric fire" rapidly, however swiftly other "builds" may have advanced. It is no disputing the fact, however, that musical culture here is being developed in various ways. It is only a few years since music was introduced into the public schools where the same method of instruction and books are used as were in the public schools of Boston when under the direction of Julia F. Fisher. Judging from the excellent quality of music rendered by the graduates of our high school, at their commencement exercises in the Opera House, not long since, it is evident that great advancement has been made by the introduction of this new branch of education.

In addition to the public school instruction, we have in this place quite a number of music teachers, all of whom are using their best efforts to raise their pupils, among them being one where they will compare favorably with those being taught in other cities of more considerable size.

Believing that "the sun colors the flower, so art colors the soul," and for the further adornment of this city, as well as that of the drama, a beautiful Opera House has been built here by the firm of Schultz & Co. This house was erected some five or six years ago, and is one of the finest in its interior appointments in the country. The stage is very commodious and combines all the modern conveniences known to theatrical architecture. The house, however, has a seating capacity of but only about thirteen hundred, but could be made to accommodate a few hundred more by the use of camp chairs and standing room. Schultz & Co. manage the house, furnishing the entire corps of actors.

Since the opening of this house, our people have had an opportunity to see and hear a large number of "stars," representing music and the drama, among those who appeared during the past season, was the great comedian, Gen. Thibault, and the renowned pianist Chevalier de Kontak. The latter thrilled our people with his grand playing of the "Lion" and "Now, we are to have a Musical Festival. It is to be given by the Zanesville Musical Association, under the birth, and the college, of music of Cincinnati.

The time announced for the festival is Wednesday and Thursday, August 27th and 28th, commencing at three grand concerts, from ten to eleven o'clock, and afternoon sessions of five o'clock, and the promoters to make it a festival of the people in every way.

The chorists, the orchestra, and solo artists, will be residents of the state, although many of the soloists are among the most eminent musicians of Europe, who are now associated with the College of Music of Cincinnati, and who will have the honor of doing all the solo work of the Festival.

The College of Music is to receive 70 per cent. of the receipts for its share of the work, and the sum of fifteen hundred dollars of the 70 per cent. does not reach this amount. A guarantee fund of thirty-one hundred dollars has been raised by several of our prominent citizens as security for the College of Music.

From the interest now taken by those engaged in the work it is believed that money enough will be made to pay all expenses without the aid of this guarantee fund.

The solo artists, as per announcement, are Miss Amelia Schrad, soprano; Mrs. Helen van Dooch, alto; A. Palmer, Jr., E. O'Connor, tenors; W. E. Kaufman, bass; Henry Schrad, contralto; violin, Lino Mattoli, violoncello; A. Gorno, E. W. Oliver, pianists.

The instrumentalists will doubtless give an exhibition of their skill and of the interest they have obtained as solo artists. The vocalists represent the most advanced students or graduates of the College of Music, and they will, it is thought, make known to the people in this section of Ohio what can be done in music. The College of Music has been instructed at this celebrated institution. It is worthy of note, that the most gifted and distinguished teachers of music in the world are to inaugurate a plan by which we can introduce to the public some of the most gifted and distinguished teachers of music in the world. It will be in course of time before the public can appreciate the music of the world.

The chorists for the Festival will consist of select singers of the names of Zanesville, Circleville, Cambridge, Dayton, Lancaster, Newark, Conshohocken, McConneville, Concord and other places. In all about two hundred singers.

The chorists at Zanesville numbers about eighty, and is under the direction of Prof. William Lithell, who is a gentleman of broad musical culture, and stands at the head of his profession as teacher and musical director for the past twenty years. This gentleman has engaged as pianist for the chorists, Mrs. Emma M. Winters, who is a native of this country of great value, owing to her rare musical abilities. The singers from other cities will number about a hundred, a double quartet, or as most not over ten; the two extra, if any, are to be singers.

The orchestra will number about twenty of the most eminent musicians of Cincinnati.

The selections already under rehearsal and well advanced are as follows: The glory of the Lord, from the Messiah; "The Trump Chorus," by Bishop; "Let all with Merry Voices," by the Nation; "In the Morning," by the Nation; "Trayer," Mendelssohn; the chorus from Verdi's "Ernani"; and "The Mass," by Massiniello.

The indications are now so strong that there will be a greater number of people than the limit that the Opera House can admit, that it has been decided to seat at auction—Cincinnati style—the choice of season reserved seats and no others.

The time of auction sale will be upon Wednesday, August 13th, at 10 o'clock, in the vestibule of the Opera House. The sale of single reserved seats will begin Monday, August 15th, and continue until time of Festival.

The following are the prices:  
 Season Reserved Seat for three Concerts ..... \$3.00  
 Single Reserved Seats ..... 1.00  
 Single Admission ..... 50

Arrangements have been made with railroads for low rates of fares, and for excursion trains, and with the Mackinac Island Ferry boats, so that residents of other places may be able to attend the Festival, and a large number is expected from the towns and cities up and down the river.

The large Cincinnati journals will send reporters for their papers, and quote a number of distinguished citizens of the "Queen City" who are already sent down season reserved seats, to be obtained at auction prices.

A cordial invitation is hereby extended to the editor and proprietors of KUNKEL'S MUSICAL REVIEW to be in attendance at this musical festival, not only for their own enjoyment, but for the purpose of imparting to their many subscribers through the columns of their journal the result of this fine and attractive enterprise. W

CHICAGO.

CHICAGO, July 28, 1884.

EDITOR KUNKEL'S MUSICAL REVIEW.—In spite of the warm backward in supporting meritorious enterprises. One of the most interesting and successful of these enterprises is the musical work with first-class orchestra music. I refer to the musical work of the Chicago Musical Association, which is being conducted by Prof. Ad. Lisegang last Monday evening. At the same time, the Chicago Musical Association is also giving an opera and ever since then the business has been most satisfactory and the music excellent. The orchestra consists of thirty-five placed musicians, among them a number of artists, specially imported for the purpose. Of course, these concerts taking place, just now here, then, Thomas used to be in the camp, he made him feel in the camp of the Thomas managers, and the letter, which I attach, has caused our best of interest in musical circles.

"Chicago, July 15.—[Editor of The Tribune:] I desire to correct the erroneous impression induced by the advertisements and announcements which have appeared, that the summer concerts at the Exposition Building are to take the place of the regular series of Theodore Thomas Summer Night Concerts, or that I am in any way connected with their management.

Mr. Thomas is now in Europe seeking a much needed rest from the hard work of the last three years, and will not visit Chicago this season; but he is pledged to return here next summer, and will therefore continue to give an annual series of summer night concerts. MRS. GEORGE B. CARPENTER.

To which the Indicator replies:

"Why the public should be compelled to wait a year without a summer night concert, simply because Mr. Thomas is in Europe, is a question that we are not here to answer. That's all I don't understand it myself. Is then, Thomas the only man in the great country, who is able to minister to our wants in the orchestra direction? It is an undoubted fact that Thomas is a great man, but I have heard enough to say, that the orchestra under Lisegang creates as much confidence, as any orchestra we have had. The numbers are of first-class calibre, so to speak, and give your readers ideas how a programme looks, I will insert the one performed by the orchestra of the Chicago Musical Association."

Tannhauser March..... Wagner  
 Waltz, "Tales from the Vienna Woods"..... J. Straus  
 Hungarian Rhapsodie, No. 1..... Liszt  
 Fantasia, "L'Africaine"..... Meyerbeer  
 Overture..... Verdi  
 Quartette from "Rigoletto"..... De Kontak  
 Awakening of the Lion, Caprice Heroique..... De Kontak

Overture..... Wagner  
 Waltz, "Caprice"..... Liszt  
 Ave Maria, for violin solo, harp and orchestra..... Bach-Gounod  
 Champagne Galop..... Liszt

The concerts since brought us works by Bizet, Dvorak, Vieuxtemps, and others, and one of the numbers for next Friday is Schumann's "Chamber Music for Piano and Violin." The piano score published by the Chicago Music Company has a remarkable sale, and is as yet the most pronounced of the finest specimens of modern musical literature. I would recommend the composition to the publisher, and the music trade is very quiet. The "closing of stores at two on Saturday" has been much talked of, and the chance of a new never be revived. My charitable inclination appeals to the "good will" of the business men, and the editors of the music with a forethought worthy of a better cause, have "united hands" I do not really have these things, and I am sure that their bread is buttered!

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## IRELAND.

LOREDOVER, IRELAND, June 28.  
Again your Boston correspondence comes to you from foreign shores, but your letter this month can contain little but the record of the music of an ocean voyage. Yet this particular issue, and more than the average amount of it, will be sent to the Tourist Educational Expedition on board, and will not be sent to the Conservatory of the New England Conservatory of Music accompany it. The passenger list of the steamer "Torpheus" was made up of two French clerics—the musical and the clerical. The latter was very largely represented by the Presbyterians, who were to take the place in Belfast this week, and which draws its delegates from all parts of the island. The Presbyterians were, however, presented a difficulty in arranging the divine service, for as one after another the clerics were to be absent, they were found actively engaged in revering their stomachs, and more concerned about water than fire at a hard-hatted sermon, and heaped it up as highly with bromides as I write you of state would allow, while I endeavor to entice him out of a wheezy organ and a sea-sick congregation, as if I were to give facts about the voyage, it must be for the benefit of such of your musical readers as may desire a few details of such facts about the voyage. For the first day or two a great deal can be done during such a trip. The first day or two a great deal can be done, but it is not in the amusement line. Almost all are active, but it is not in the amusement line. They follow the real cause of the trip. This must be done by the pleasure of some sort. Our pleasures were easy to get up, for the Tourist party was composed of a specially intelligent and educated company, and the domestic, spite of a very sincere crew, were not by any means repellent sailors. At our very first entertainment, in setting chairs, I was forced to have a band of ruffians and thieves come in, and a whole series of grim humors, our fifteen minutes were the character of robbers. They were fiercely armed with a whole arsenal of weapons, but for all that they seemed a very paracausal robber band. At this same entertainment a song was sung in chorus to the tune of "Hillside," giving a few verses as an example of the horse-play that takes place on such occasions.

The sea sick ones must grow more bold. Their suppers and their dinners hold. Some were here, without a doubt, Have tried to turn quite inside out.

Now, all are getting well and gay, And try to eat four meals a day; They breakfast, dine, and lunch, and sup, Nor heed the old text, "Eat up."

But now for other food inclined, We prefer nectar for our mind: Though you have none, you must confess, If you are charmed can't confess.

All this doggerel passes for tolerable poetry under the influence of the sea air and the memory of the most famous writers of the world, which were certainly interesting and often artistic. Mr. Buckingham, who has been for some time known as a teacher of music in the New England Conservatory of Music, came out splendidly as a most solid and reliable party for the occasion. He gave a series of negro melodies in fine style. The last of a series of four concerts, devoted to the benefit of the life-saving station on the British coast, and netted a net of some for that purpose. Apart from these entertainments, there are many other sports, among which the athletic sports were perhaps the most exciting. These sports can be carried on in the open air, on the upper deck, and yield a great deal of pleasure to the lookers on. Of course they are largely rowing, sailing, racing, three-legged races, potato races, sack races and spoon races alternating with more earnest and muscular sports, such as "big of war" jumping, etc.

I know that you will say that this is a "chronicle of small beer," but you must remember that this is but a preliminary to a sketch of a northern tour in Europe, and that later letters shall make amends. In the meanwhile I am well content, after a ten days shaking up, and a severe cold contracted on board, to welcome the green shores of Ireland. I feel therefore, like the closing with a hint of the "Wearing of the Green," or "Old Ireland, you're my darlin'" but not, as yet, like retreating, or even thinking of any more of a higher character. A short stay in the Scottish Highlands may do much to restore the classical tastes of your wandering. COMES.

## EPSTEIN AMONG THE GIPSIES.

"I D I ever tell you about my trip from Kalamazoo to Galesburg, Michigan?" asked Abe Epstein, the well-known pianist, as we sat in the grand stand at Sportsmen's Park, waiting for a game of base-ball to begin. "I had a very romantic," he continued, when we had told him he had never before even referred to the matter, "and I'll tell you about it, but it's every bit true." We promised to believe him, if possible, and he began.

Epstein came to St. Louis, where he resided in Kalamazoo, Michigan. Some ten or twelve miles from Kalamazoo there is a little town called Galesburg, and at the time I am speaking of, one of the churches in the little place, having determined to give a concert in aid of some charitable object, had engaged me as the pianist. The road between the two places was rather lonely, but I had a good horse and a light buggy, so that I did not mind it much. I left Kalamazoo at about four p. m. so as to reach Galesburg just before dusk. About half way between Kalamazoo and Galesburg I noticed on the roadside a number of gipsy wagons; but aside from casting envious glances at my horse, which as I have said was a pretty good one, they did nothing, nor did they say anything. I had left the gipsy camp perhaps a mile behind me when the noise of galloping hoofs caused me to look back. Even as I looked, a young lady, dressed in rather a peculiar garb, but wondrously beautiful, and mounted on a coal-black

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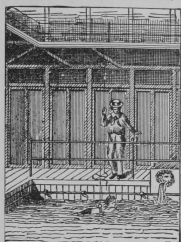
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steed, passed by me like a flash. Her beauty was such that I longed to get another glimpse of her and, with this end in view, urged my horse to its utmost speed, but in vain. The shades of night were falling, when I put up my horse in the stable. It was soon the hour for the concert to begin. A sort of curtain had been put up in front of the stage and just before the performance began I peeped through a small opening in the curtain and was astonished at seeing, upon one of the front seats, the maiden I had had a glimpse of on my horseback. She was a perfect type of brunette beauty, about eighteen years of age. I asked one of the vocalists that stood near me who the young lady was, but although he said he thought he knew everybody for miles around, he confessed he had never before seen her. The performance began and I soon noticed that my most attentive and apparently most intelligent auditor was the beautiful stranger. One of my numbers was a Chopin nocturne, which the dark eyes of the brunette unknown, inspired me to play with, I think, more than usual skill. An encore was demanded and I played Schumann's "Träumerei." The programme was rather long, but even country concerts come to an end. One of the members of the committee paid me my fee and just then I remembered the Gipsies whom I had seen on the road, they were just going through the Gipsy camp in the dead of night. I inquired of the committeeman whether there were not some other road which I could follow. He assured me there was not, unless I made an immense circuit and that the chances were that if I attempted it I should land in some ditch or lose my way altogether. I therefore determined to return the way I had come. After traveling some time the glow of two or three small fires drew me and I was approaching the dreaded spot. I drove with great caution and had already passed the first, indeed was congratulating myself over the fact that the danger I had dreaded was past, when my horse came to a sudden stop and I realized that I was surrounded by men whose forms I could barely distinguish in the darkness. I was ordered to alight and as the order was emphasized by a rattling of iron clicks, I promptly obeyed. After a brief consultation in an unknown tongue, my captors blindfolded me and I heard some of them dictate to only they returned and I could see that they had a light which was brought into close proximity to my face. Then I heard a female voice say: "It is he!" Still blindfolded, I was led some distance away and the blindfold was removed from my eyes. I found myself in a rather capacious room, lighted with numerous tapers and surrounded by a band of Gipsies, who seemed to obey the commands of the woman who had said: "It is he," and whom, as soon as my eyes had become somewhat accustomed to the light, I recognized as the beautiful horse-woman who had been my most attentive listener a few hours before. In one corner of the tent, a magnificent Chickering Grand stood open, and, pointing to it, she said to me, in German, "Play 'What shall I play?' I inquired. Play what you played at the concert to-night," she replied. Sitting down to the piano, I played the Chopin selection to as weird and yet attentive an audience as mortal ever had. They seemed pleased with the performance and, emboldened by their apparent lack of hostile intentions, I made free to ask the unknown maiden to play to her. Then she did so with thoughtful, proving herself possessed not only of remarkable technique, but of poetic feeling and musical taste. Then she said: "Please play 'Träumerei' for me." Of course, and played it better than I had ever played it before or have played it since. I quite forgot, in the enthusiasm of the moment, that I was a captive. When I had done, however, she spoke and told me I should be led back to my horse and buggy and to my home, unmolested. The woman I was blindfolded, the girl herself acting as one of my guides. Presently I heard her say something to her companions or attendants who forthwith stepped a few steps farther, she stopped and removing the kerchief that had blindfolded me she said: "Here is your horse and there is your freedom, and then putting one arm around my neck and speaking low, as if she feared to be overheard she added: "Your playing has saved your life." I was about to reply when I was rudely shaken and a voice that I strangely familiar said: "Aha, get up, it's breakfast time!" and looking up, I saw not the fair Gipsy, but my good mother who had become over anxious at my too prolonged nap.

"Play! High ball!" said the umpire, and we began counting balls and strikes and for the time forgot all about imaginary Gipsies. If our fathers and think the fiction of the story spoils it, they will have to blame Abe Epstein, for we give it just as it came from his lips, without attempt at amplification or improvement.



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And you may betcher  
Bode I'm a dancer.  
I'm a soprano,  
And when I holder  
I am accompanied  
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Twenty fagotti,  
Four pair of crystal,  
Forty horse-fiddles,  
Two double basses,  
One basso-jew-harp,  
And an old capellmeister,  
And you may stake your  
right immortal  
That I can get a  
Way on the total,  
Total caboodle.  
For I'm a Wagner  
Woman from Weyhach.  
I may orchestrate,  
Hear a-toting,  
Toting tumultuous,  
Toting my trisley.  
I am Gunglida,  
Daughter of Blugun,  
Blugun Hosslogga,  
Blugun the fighter,  
Son of the Norland.

—Fack.

My brethren, bear in mind that the advertisement which read, "Singer borders taken in," mean all that they say—*Oh City Berlin!*

A young man picked up a flower in a ball-room after all the girls had gone, and sang pathetically: "'Tis the last rose of some he."

A WAITRESS once consoled a man who complained that justice had not been done him, by the remark that it was very lucky for him.

"I'm a man of few words," said Jones during a quarrel with Brown. "I know that," was the reply. "Your wife won't allow you to talk back."

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"Yes," said the druggist, "I'm sorry I gave Mr. Snaggs the medicine." "She dances," "He's the second good customer I've robbed myself of in that way this year."

A YOUNG pianist says he "always closes his eyes when he plays." It is difficult to tell within hearing distance.

"A man in Gadsden, Ga. has hair that sweeps the door." Now, if this man had hair that could cook, wash and iron and milk the cows, what a business he would be as a wife.—*Brooklyn Times*

Dr. you give Johnny the medicine, Mrs. Brown?" asked the doctor. "Oh, yes, doctor," replied the loving mother; then she added innocently, "and don't seem to have done him the least harm."

When you now salute a New York man with "Good morning," he replies in frightened tones. "It may be good morning and it may not; I am in the hands of my counsel and can say nothing."

"Don't I look nice?" said she. "I've got a full plastron." "Have you?" said her lover, and then thinking he must show more interest said, "Where have you got the plastron on?"—*Evansville Argus*.

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SYDNEY SMITH said to a friend of his—who never agreed with anybody—"as he was about embarking for New Zealand, 'Good-bye, my dear fellow. I hope you won't disagree with the New Zealander who eats you.'"

"Doctor," said a man to his physician, who had just presented a bill of fifty dollars for treatment during a recent illness. "I have no more to pay money. Will you take this out in trade."

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"I am a cornet player," was the startling reply.

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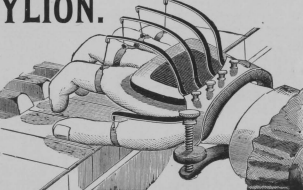
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A CHICAGO man who called upon a musical friend the other evening at supper-time was warmly welcomed, as they had a party and they were just going to have a souper. He said he thought he smelled it as he came over.

A YANKEE editor says: "The party who plays the accordion is, or all where we can find him when the engine has steam on, he will hear something to his advantage."

A YORINO man who played his first game of base ball last week told the reporter who was on his hip and glued his ear since he was kicked on the spine by a male.

"I remember you very well," said the head keeper, "but your wife has grown very fat." "Yes," "She was taller." "Yes," "And lighter than I am." "We are not the same." "Yes. Besides, you know, it is not the same one."

THE USE of the editorials "we" still largely prevails in the South, as will be seen from the following specimen of a paper: "If we escape the hog cholera this season, there will be a large surplus of pork in the winter. Then, what is the avails of the editor?"—Chicago Sun.

COURT to prosecutor—"Then you recognize this handkerchief as the one which was stolen from me?" Prosecutor—"Yes, Your Honor." Court—"And yet it isn't the only handkerchief of the sort in the world. See, one I have in my Honor, I had two stolen."—Keweenaw Gazette.

The unavailability of a husband's call when announcing a station is proverbial. The other day, however, one called this station plain and direct. There was a sheriff on the trail of the arrival here the brackened said: "Yome! Changing clothes: ten years for refreshment."—Johns Hopkins.

A SHOEMAKER when measuring a girl for a pair of shoes, in St. Louis, was asked, "What is your occupation?" First, in-  
tention he was not bad, good, that they measured the girl, we  
shoemaker use a two-foot ruler to measure for a pair of  
Chicago girl's foot. When they attempt to measure a  
theology—South & West.

### A MUSICAL SPIDER.

GREAT many years ago, a prisoner of state, who was allowed to cheer the soliloquy of his dungeon by playing on his flute, discovered after a while that, every time he played, a great number of spiders gathered about him. Since then, the liking of spiders for music has been proved, and myself had often wished to play for a spider audience, but I was not well enough acquainted with any musical instrument to coax a tune out of it.

A scientific gentleman of Europe gave me a valuable hint by an experiment of his own. He used a tuning-fork. Now I can play a tuning-fork as well as anybody. I procured a tuning-fork, and then sought out a spider. I found a handsome, brand-new web, and thought I did not see Mistress Epeira. I knew she must be at home. *Epeira diademata* is her full name, though most persons call her a garden spider. It is she who makes those beautiful, wheel-like webs which festoon the rose-bushes and trees.

As I have said, Madame Spider was not visible. I knew, however, she must be in her gossamer parlor, which is attached to her web.

Here was a good chance to try tuning-fork music. I rapped the fork on a stone, and in a moment a soft, melodious hum filled the air. I touched one of the spokes of the web with the fork. On the instant, Madame flew out of her parlor in great haste, hesitated a moment at the outer edge of the web, and then, instead of going straight to the tuning-fork, ran to the very center of the web.

When there she quickly caught hold of each of the spokes, one after the other, and in a moment a tug, as a boy does his fishing line to see if a fish is hooked. Each was passed by until she came to the spoke upon which the humming fork rested. There she stopped, and it was easy to see that she was excited. She gave the whole web a shake; then tugged at the spoke again. "Hum-m-m-m" still sang the fork, rather faintly now, however.

Madame was satisfied. Her mind was made up. Down she darted and caught the end of the fork in her arms. She tried to bite into the hard metal, and at the same time she spun a web of silk around and around the two prongs, which by this time had ceased vibrating.

I pulled the fork away, and Madame Epeira retired in disappointment to the center of the web. But if she was disappointed, so was I, for I was satisfied that it was not the music of the fork that attracted her. The humming fork was altogether too probable that she mistook the hum of the fork for the buzz of a fly—a sort of music no doubt very sweet to her.

Time after time I repeated the experiment with the fork, touching in turn each spoke of the web, and each time Madame Spider was deluded into trying to capture the tuning-fork. It was odd that she did not learn wisdom by repeated disappointment.—[St. Nicholas.

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MAJOR AND MINOR.

We have received a beautiful picture of the Southern Exposition, which opened at Louisville, Ky., Aug. 1, and closes on Oct. 24th. The view is of the main building, which is one of the largest Exposition buildings ever erected. It covers thirteen acres of ground, and will be lighted throughout by five thousand electric lights.

THERE is no end of wonders: Mme. Clara Brinkerhoff informed the M. T. N. A. that pure tone "can be obtained only by a full and synchronous action on the brain, the lungs and the viscera of the abdomen; the soul operating internally on the forest and olfactory muscles, thus setting in motion the whole body." Clara will please pass to the head of the class!

The Harp that once through Tara's Halls the soul of music shed, is still in existence, says the *Leader*, and was recently tuned and played by a young lady in New York City. The harp was presented to the renowned Irish poet Tom Moore, by the citizens of Limerick, Ireland, in 1821, and is now the property of Geo. Washington Clark, Esq., editor of the *Philadelphia Ledger*.

MR. RIVERS WOODMAN, one of Boston's most promising pianists, and son of Mr. C. E. Woodman, of Briggs piano fame, has recently taken to himself a wife. We throw an old shoe in the direction of Boston when we heard of it and it disappeared into space—whether it reached the "front" or fell into our next neighbor's back yard, we cannot tell—what we know is that we wish the young couple much of sunshine and little of shadow.

THE London *Pigeon* says: Mr. Maurice Strakoske has decided to pay a million (pounds, francs or dollars, I forget which) each to Gounod, Verdi and Macmillan for a new opera in the Faust-*Traviata* style, to be produced next season at the Metropolitan Opera House, New York. He intends to devote a whole of the profits of the season to a charitable object—*id est* for the benefit of an individual for whom he has the highest regard to do well.

ONE OF BROTHERS, of the firm of Hollman Brothers, St. Louis, agents for the Knabe, recently received a baby grand. He had expected a *Kaiser* but got a *Knabe* instead. It is worked in good order, and on time, by the old reliable store line, which he now advises all his friends to patronize. It is said to have a powerful tone and when it has been regulated a little, will doubtless become the pride of the family. It will probably be exhibited among the musical instruments at the approaching St. Louis exposition.

BROTHER & Sons have removed their music business to the piano warehouses of Hollman Brothers on Olive Street. This move, which again brings the entire family into the same place, was dictated not only by the fact that the rooms of the piano house are far superior to those lately occupied by the music publishing house on Broadway, but also by the fact that orders for music were constantly being sent to the piano house and inquiries for pianos to the publishers, necessitating a constant exchange of mail, &c.

A WELL-KNOWN New York solo instrumentalist on one occasion, was placed in the unenviable position of being obliged to play a duo concert with some another artist. He was tired of the exigencies of time were somewhat erratic. As a natural consequence the ensemble was anything but perfect. After the performance one of the audience was heard to remark that while all of the players adopted New York time, it was not the other Chicago time, which naturally enough led to the trifling quarrel to which allusion was made.

THE Fall term of the Beethoven Conservatory will open on Sept. 1st, with a full complement of teachers of ability and experience in all the departments of music. It would take more space than we can spare at present to give an adequate description of the school. We would therefore suggest to those who are looking for a good Conservatory to send to Mr. August Waldauer, 1465 Olive Street, St. Louis, for one of the large catalogues of the institution. An innovation is violin classes for young ladies under Mr. Waldauer's personal supervision.

We notice that Mr. Sherwood is playing a "manuscript composition" of the old American composer, Fiskebald. We fear that they may have been misunderstood, when we advertised, a few months since the copyrights and plates of three of Mr. Fiskebald's compositions for sale; for, so far, our publishers have not received a five-dollar order for any one of them, and it seems that Eastern publishers take no stock in Mr. Fiskebald's compositions, which therefore are in manuscript. We desire to state that the advertisement referred to meant just what it said. The compositions are spoke of are really masterpieces, and they are yet for sale at the advertised price. Publishers will please not sit back at once.

One of the requirements for a good conductor, "says the *London World*," is that he be able well to read the orchestral score he has to conduct. That is no difficulty for a man who leads his own work, but, on the other hand, he is likely to get excited over it, whereas he ought remain calm and patient and heroic, who conducted their own work. And there are others, are the great exceptions. If say that Donizetti, Meyerbeer, Beethoven, especially the latter conducted their work in a downright impossible manner, it will show that it by no means certain that a great musician is a great conductor even of his own work. Beethoven used to march down when he came and to raise up with the crescendo, and then to beat time furiously when the fortissimo came in. So he did this accompanying on the piano; he once positively spoiled his own *Adelaide*, sung by Tietz, the *Die Himmelskinder*, by covering his voice with the accompaniment."

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A store figure in London, the "Illustrated Times" need check says a well-known New York Journal cannot be found that has of more than 70 million subscribers. It is not, however, claiming a circulation of over ten thousand, does not print a regular edition of more than 70 million (and sixty) copies a week. This includes their sales to dealers, subscribers, press lists, dead heads and stock in hand.

Some little time ago I met Mr. W. E. Nickerson, who will be remembered as the first starter of the *Osceola*. It came from his hands into the hands of Messrs. Henshew & Forshelm. Mr. Nickerson told me that the *Osceola* was using two reams of paper a week, that he had just come from the printing office and seen the edition. This conversation took place about four or five months ago. Mr. Nickerson's statement has since been verified.

Now, a paper which claims a circulation of over ten thousand and a week while it only prints 960 copies is a deliberate fraud on every advertiser who pays his bill. But very little consideration will convince any impartial observer that the number of persons who would pay ten cents for a sheet as the *Osceola* must necessarily be exceedingly limited.

It consists of sixteen pages—seven of them are advertisements—one is the cover, on which some pictorial label figures every week. About three pages are devoted to the *Osceola*, that is libelous or defamatory articles on matters or persons that happen to be offensive to the editors of the *Osceola* paper.

This leaves a little over four pages to be devoted to general news, articles, etc.

A column of this is taken up each week by an ink-slinging idiot who signs himself "facemurder." Another page is generally devoted to a bad translation of some of the most noted article as "The Progress of Consecutive Fifth in the Antedellian Period," or other equally entertaining subjects.

When one thinks of all this one really wonders that such a paper can get rid of all its subscribers. The *Osceola* is a paper we are reliably informed that the *Osceola* subscription list of the *Osceola* is less than 100 names. The *Osceola* is a paper with two copies, one a dead-head, the other believed to be

## DEATH OF VICTOR MASSE.

ELIX MARIE VICTOR MASSE, the celebrated and genial French composer, died July 3, at Paris.

Masse was born at L'Orient, March 7, 1822. He received his musical education at the Paris Conservatory, from which he was graduated in 1844, carrying off the principal prize for musical composition. He composed various romances and melodies upon his return to Rome, and in 1852 a comic opera in one act, "La Chanteuse Joyeuse," which was successful. His later works are "Les Noces de Jeannette," 1853; "Galathée," 1854, accounted one of his best works; "Mlle Fauriel," 1850; "Les Saisons," 1856; "La Reine Topaze," 1856; "La Fée Carabosse," 1859; "Le Dernier Compagnon," 1861, and "Le Pile du Brigadier," 1867. M. Masse, who was director of the chorus of the opera, was decorated with the Cross of the Legion of Honor, and in 1860 he received a pension.

He was appointed Professor of Composition in the Conservatory in 1860, to succeed M. Leborne. In 1871 he was made a member of the Academy of Fine Arts to succeed M. Auber, and six years later he was chosen an Associate of the Royal Academy of Belgium, to succeed Félix David. That same year he was promoted to be an officer of the Legion of Honor. In 1883 he brought out "La Mule de Poudre" on the stage of the Grand Opera, at which establishment he acted as *chef de chant*. After his debut on the greatest of Parisian stages, M. Masse was not idle, and another evidence of the composer's activity was found in an opera afterward introduced to London. "Paul et Virginie" was brought out at the Lyrique, then under the direction of M. Albert Vizentini, on November 15, 1876, with Mlle. C. Ritter, Madame Engalli, M. Gaponi, M. Melchissade and M. Bouly, in the principal characters. M. Masse must not be confounded with M. Masse, his distinguished fellow-countryman, whose opera "Héroclès," recently caused so much discussion among European critics. Massenet is yet a comparatively young man, and will doubtless write more than one opera before Charon ferries him over the Styx.

The erection of monuments to musicians both living and dead, says the *Musical World*, is a trait of the age of the day. Wagner is to have one at Leipzig, Plowton one at Darmstadt, Liszt will shortly see his statue unveiled in the park of his friend, Cardinal Hohenlohe, at Schillingen, while it is also to be erected to him at Brussels, to the late M. Pott, the Belgian musical sunset and founder of the Brussels Conservatory.

